

PERRY'S MUSICAL MAGAZINE

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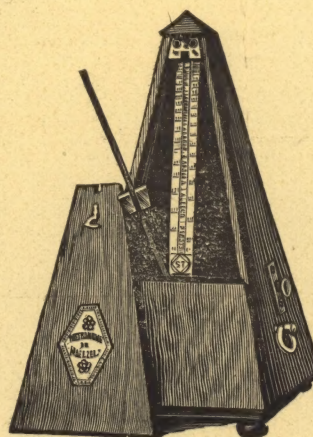
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Of PERRY'S MUSICAL MAGAZINE, published monthly at Sedalia, Mo., for October 1st, 1932.

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Before me, a Notary Public, in and for the State and county aforesaid, personally appeared A. J. Perry, who having been duly sworn according to law, deposes and says that he is the business manager of PERRY'S MUSICAL MAGAZINE, and that the following is, to the best of his knowledge and belief, a true statement of the ownership, management, etc., of the aforesaid publication for the date shown in the above caption required by the Act of August 24, 1912, embodied in section 411, Postal Laws and Regulations, printed on the reverse of this form, to-wit:

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My Commission expires January 24th 1933.

THE LIVES OF GREAT PIANISTS.

FRANZ LISZT.

(Continued From Last Month.)

There are still people who regard such words with a scornful smile, when coming from the lips of Liszt, because they fail to see in him anything but the virtuoso, the man of the world who quaffed the cup of life with passionate enjoyment. An artist, whom one could hardly have suspected of such superficiality, has ever expressed this opinion publicly. In his book, "Music and Musicians" (Leipzig, 1892) Anton Rubinstein makes the assertion that in his whole artistic and human activity Liszt was insincere. But this assertion is entirely without foundation. The many who came into personal contact with Liszt can testify to the contrary, provided they had eyes to see and ears to hear. No one will deny that during his career as a virtuoso Liszt did sometimes forget himself before the public, and that for the sake of appearances he was for a moment untrue to his real nature, but even then he was ready to acknowledge his error and make amends, as shown by the following incident of his youth. In Paris when Ary Schaffer was preparing to paint his portrait, he assumed an artificial affected attitude as he was wont to do in his public concerts. But Schaffer was not to

be imposed upon and said very quietly, "Oh, not like that, my friend, such things do not impress me." To which Liszt replied with confusion, "Forgive me, dear master, but you do not know how it spoils one to have been an infant prodigy." This little trait shows us the whole man, from youth until old age, ever striving to grow nobler severe with himself, but kind and indulgent toward his fellow men, endeavoring to practice the cardinal virtues of the Christian, modesty, truthfulness and brotherly love. No, Liszt was certainly not one of those whose character "vacillates in history," as the poet says. Though misconception and love of detraction may try to dim his memory yet at no distant time the last of the evil tongues must be silent and the name of Franz Liszt will be spoken with universal reverence, as the name of one who fought most bravely, not only for the beautiful, but also for the true and good.

GIOVANNI SGAMBATI

For what he has done as composer, pianist and conductor, and because of the strong and wholesome influence that he has exerted upon the musical life of his countrymen, the name of Giovanni Sgambati will be an honored one in the history of Italy for the last half of this century. His influence has been not less potent from the fact that his writings and concert performances have been unconnected with the stage. Italy is no longer what it was, essentially the greatest land of opera; its glory has largely departed, the mighty music-dramas of Richard Wagner and, in a lesser degree, the works of Meyerbeer, Gounod, Bizet, Massenet, Tchaikowsky, Goldmark and others, having over-shadowed all of the Italian operas excepting one or two by Bellini and Rossini, the latter and greater works of Verdi, and the "Mefistofele" of Boito, and it is today much more natural than formerly for an Italian who is called to high musical work to turn to that kind of composition in which the fame of the greatest masters has been made. While a strong liking, and even preference, for opera will always characterize the Italians, it is certain that a taste for symphonic and chamber-music is gradually being acquired, as the knowledge of these forms becomes more common. As forwarding this work, the names of Bazini and Martuccio should also be mentioned.

Sgambati has been obliged in a fashion to make his public, but it is at any rate a very different one from that of years gone by, to which the Herz variations and the Thalberg and early Liszt operatic fantasias represented the highest form of pianoforte music, and for which the Mercandante, Bellini, Donizetti, and the first Verdi operas were composed. In his success in accomplishing this educational result is to be found a lesson for all artists who, from lack of conviction or of courage, are tempt-

ed to let mediocrity have its way, and not to strive for the higher cultivation of music, wherever their lot may place them.

Giovanni Sgambati was born in Rome, May 28th, 1843, his mother being English, the daughter of Joseph Gott, a sculptor who had for many years lived in Rome, and his father an advocate. It was intended that he should pursue his father's profession, but his strong and evident talent for music determined it otherwise. He studied, as a boy, pianoforte playing and harmony with Natalucci, a pupil of Zingarelli, and from an early age we find him singing in church, playing in public, conducting small orchestras and composing to a certain extent. In 1860 he settled in Rome, quickly becoming known for his pianoforte playing, and especially for the solid and classical character of his programmes; for Italian taste and music had not at that time begun to show their later divergence from the old ideals. Rossini was still living and productive; Bellini and Donizetti had so far shown no signs of becoming old-fashioned.

Beethoven, Chopin, Schumann and, best of all, Bach and Handel were Sgambati's favorite authors, by means of whom he sought to purify and educate the taste of his audiences. Shortly afterwards, just when he was on the point of going to Germany to continue his studies, Liszt came to Rome. His plans were changed, for from this time Liszt was his teacher, and he was able to work long and well under that wise, authoritative and suggestive guidance, to which, doubtless, is owing much of the consummate mastery in piano-forte playing for which he is famous, although his style of composition seems to have been little affected by Liszt's influence. Sgambati is well known to be one of the greatest exponents of the Liszt school, and from all accounts, in his playing there is also present that same feeling for formal and sensuous beauty which is to be found in his compositions; a most interesting account of him as a pianist and teacher is to be found in Bettina Walker's "My musical experiences;" the story is told in such a charming and personal way as to give a capital idea, both of the man and the musician.

Besides his other concerts, we find him also at this time giving orchestral ones, at which some of the great symphonies were heard for the first time in Rome. In 1869 he and Liszt made a visit to Germany together, Sgambati making his first acquaintance with Wagner's music at Munich; it was some years later, in 1877, that through Wagner's recommendation his pianoforte quintettes were published by Schott of Mayence. It is interesting to read, in this connection, a part of a letter which Wagner wrote in November 1876, to Dr. Strecker, the head of the firm of Schott. It has been published, with Sgambati's permission, in Miss Walker's book, and is here taken from it.

(To Be Continued.)

GRANDFATHER'S CLOCK

FOR PIANO, ORGAN OR VOICE

H. G. WORK

By M. W. BUTLER

Moderato

1. My grand-fa-ther's clock was too large for the shelf, So it stood nine-ty years on the floor; It was tall-er by half than the old man him-self, Though it boy; And in child-hood and man-hood the clock seem'd to know And to found; For it wast-ed no time and had but one de-sire At the weigh'd not a pen-ny weight more. It was bought on the morn of the share both his grief and his joy For it struck twen-ty-four when he close of each week to be wound. And it kept in its place, not a day that he was born, And was al-ways his treas-ure and en-tered at the door, With a bloom-ing and beau-ti-ful pride. But it frown up-on its face, And its hands nev-er hung by its bride. side.

stopp'd short, nev - er to go a - gain When the

old man died.

CHORUS
mf Nine - ty years, with - out slum - ber - ing tick, tock, tick, tock, His

life sec - onds num - ber - ing tick, tock, tick, tock, It stopp'd short

nev - er to go a - gain When the old man died.

SOME DAY THE SILVER CHORD WILL BREAK

FOR PIANO ORGAN OR VOICE

F. J. CROSBY
G. C. STEBBINS

By M. W. BUTLER

1. Some day the sil - ver chord will break, And I no more as now shall
2. Some day my earth - ly house will fall, I can - not tell how soon t'will

sing: But, O, the joy when I shall wake With - in the
be, But, this I know - my All in All Has now a

CHORUS

pal - ace of heav'n the King! And I shall see Him face to
place in heav'n for me.

face, And tell the sto - ry - Saved by grace: And I shall

see Him face to face, And tell the sto - ry - Saved by grace.

rit.

3. Some day, when fades the golden sun
Beneath the golden tinted west,
My blessed Lord shall say, "Well done!"
And I shall enter into rest.

CHORUS

4. Some day, till then I'll watch and wait,
My lamp all trimm'd and burning bright,
That when my Saviour ope's the gate,
My soul to Him may take its flight.

CHORUS

SOUNDS FROM THE PAST.

REVERIE.

Andante Moderato 8va.....

ARTHUR BRISTOW.

The musical score is written for piano in G major, 6/8 time. It consists of five systems of music, each with a treble and bass staff joined by a brace. The first system begins with the tempo marking *Andante Moderato* and the instruction *8va.....*. The first staff of the first system has the dynamic *mp* and the instruction *con espressione*. The second staff of the first system has the instruction *rit e dim*. The first system ends with a double bar line. The second system begins with the tempo marking *a tempo* and the dynamic *mp*. The second system ends with a double bar line. The third system begins with the instruction *Ped.* and the dynamic *mp*. The third system ends with a double bar line. The fourth system begins with the instruction *Ped.* and the dynamic *mp*. The fourth system ends with a double bar line. The fifth system begins with the instruction *Ped.* and the dynamic *mp*. The fifth system ends with a double bar line. The score includes various musical notations such as notes, rests, and accidentals. Pedal markings (*Ped.*) are placed below the bass staff in several measures. Asterisks (*) are placed below the bass staff in several measures. The score is written in a clear, legible style with a focus on musical expression.

First system of musical notation. Treble and bass staves. Pedal markings (Ped.) are present. Asterisks (*) are placed above certain notes. The key signature is one flat (B-flat).

Second system of musical notation. Treble and bass staves. Pedal markings (Ped.) are present. Asterisks (*) are placed above certain notes. The key signature is one flat (B-flat). The dynamic marking *mf* is present.

Third system of musical notation. Treble and bass staves. Pedal markings (Ped.) are present. Asterisks (*) are placed above certain notes. The key signature is one flat (B-flat). The dynamic marking *mf* is present.

Fourth system of musical notation. Treble and bass staves. Pedal markings (Ped.) are present. Asterisks (*) are placed above certain notes. The key signature is one flat (B-flat). The dynamic marking *mf* is present.

Fifth system of musical notation. Treble and bass staves. Pedal markings (Ped.) are present. Asterisks (*) are placed above certain notes. The key signature is one flat (B-flat). The dynamic marking *mf* is present.

Sixth system of musical notation. Treble and bass staves. Pedal markings (Ped.) are present. Asterisks (*) are placed above certain notes. The key signature is one flat (B-flat). The dynamic marking *mf* is present.

8va

8.....

3

3

3

8.....

Ped.

Ped.

mp

Ped.

Ped.

Ped.

Ped.

Ped.

Ped.

Ped.

Ped.

Ped.

Ped.

Ped.

Ped.

Ped.

Ped.

Ped.

Ped.

8.....

Ped. *dolce p* * *Ped.* *

This system contains three measures. The first measure has a treble clef with a half note and a bass clef with a half note, both marked *Ped.*. The second measure has a treble clef with a half note and a bass clef with a half note, both marked *dolce p*. The third measure has a treble clef with a half note and a bass clef with a half note, both marked *Ped.*. There are asterisks at the end of the first and third measures.

8.....

Ped. * *Ped.*

This system contains three measures. The first measure has a treble clef with a half note and a bass clef with a half note, both marked *Ped.*. The second measure has a treble clef with a half note and a bass clef with a half note, both marked *Ped.*. The third measure has a treble clef with a half note and a bass clef with a half note, both marked *Ped.*. There is an asterisk at the end of the second measure.

8.....

Ped. * *Ped.* * *Ped.* *

This system contains three measures. The first measure has a treble clef with a half note and a bass clef with a half note, both marked *Ped.*. The second measure has a treble clef with a half note and a bass clef with a half note, both marked *Ped.*. The third measure has a treble clef with a half note and a bass clef with a half note, both marked *Ped.*. There are asterisks at the end of the first, second, and third measures.

8.....

Ped. *Ped.*

This system contains three measures. The first measure has a treble clef with a half note and a bass clef with a half note, both marked *Ped.*. The second measure has a treble clef with a half note and a bass clef with a half note, both marked *Ped.*. The third measure has a treble clef with a half note and a bass clef with a half note, both marked *Ped.*.

8.....

* *Ped.* *Ped.* *

This system contains three measures. The first measure has a treble clef with a half note and a bass clef with a half note, both marked *Ped.*. The second measure has a treble clef with a half note and a bass clef with a half note, both marked *Ped.*. The third measure has a treble clef with a half note and a bass clef with a half note, both marked *Ped.*. There are asterisks at the end of the first and third measures.

8.....

First system of a piano piece. It consists of two staves, treble and bass. The treble staff has a melodic line with eighth and sixteenth notes. The bass staff has a supporting line with quarter and eighth notes. Pedal markings ('Ped.') are placed below the bass staff at the beginning of each measure, with asterisks (*) indicating the end of the pedal effect. The system is divided into three measures.

8.....

Second system of the piano piece. It continues the melodic and harmonic material from the first system. Pedal markings ('Ped.') and asterisks (*) are used to indicate pedaling throughout the three measures.

8.....

Third system of the piano piece. The melodic line in the treble staff continues with various intervals. Pedal markings ('Ped.') and asterisks (*) are present in the bass staff for the first two measures.

8.....

Fourth system of the piano piece. The third measure includes the instruction 'accel cresc' above the treble staff. Pedal markings ('Ped.') and asterisks (*) are used in the bass staff.

8.....

Fifth system of the piano piece. It begins with a trill ('tr') in the treble staff. The tempo changes to 'a tempo' and the dynamics to 'mp'. The system includes a variety of musical notations including chords, single notes, and rests. Pedal markings ('Ped.') and asterisks (*) are used throughout. The system concludes with a 'dim' (diminuendo) instruction and a final chord.

8.

a tempo
Ped. *p* *Ped.*

8.

Ped.

8.

Ped. *Ped.* *Ped.*

8.

Ped. *Ped.*

8.

Ped.

8.

Ped. *Ped.* *Ped.* *Ped.*

mp *Ped.* *Ped.* *Ped.*

Ped. *Ped.* *Ped.*

Ped. *Ped.* *Ped.*

Ped. *Ped.* *Ped.*

Ped. *Ped.* *Ped.*

Ped. *p* *8.....* *8.....* *rit dim* *pp**

THE EVENING STAR.

FROM WAGNER'S GRAND OPERA "TANNHAUSER."

TRANSCRIPTION.

M. W. BUTLER.

Moderato

8va.....

First system of musical notation. The upper staff is in 4/4 time, marked *pp* *dolciss* *tremolo* *Ped.*. The lower staff is in 4/4 time, marked *espress* *3* *marcato il basso*. The system concludes with a double bar line and a star symbol.

8va.....

Second system of musical notation. The upper staff is in 4/4 time, marked *Ped.*. The lower staff is in 4/4 time, marked *Ped.*. The system concludes with a double bar line and a star symbol.

8va.....

Third system of musical notation. The upper staff is in 4/4 time, marked *Ped.*. The lower staff is in 4/4 time, marked *Ped.*. The system concludes with a double bar line and a star symbol.

8va.....

Fourth system of musical notation. The upper staff is in 4/4 time, marked *Ped.*. The lower staff is in 4/4 time, marked *Ped. crescendo*. The system concludes with a double bar line and a star symbol.

dolciss

Fifth system of musical notation. The upper staff is in 4/4 time, marked *pp* *8va*. The lower staff is in 4/4 time, marked *Ped.*. The system concludes with a double bar line and a star symbol.

ROMANZE. *sempre lento, ma un poco piu moto. Espressivo*

mf

Ped. *pp* *

Ped. *

poco rit

Ped. *

Ped. *

Ped. *

smorzando

poco rit

Ped. *

Ped. *

Ped. *

Ped. *

quasi arpa

un poco ritard

Ped. *

Ped. *

marcato il basso.

8va

Ped. *

Ped. *

Ped. *

8va

8va

8va

8va

cres cen do

Ped. *

Ped. *

Ped. *

Ped. *

Piu lento

perdendosi

Ped. *

Ped. *

Tempo I.

The first system of musical notation consists of a grand staff with a treble and bass clef. The key signature is one sharp (F#). The tempo is marked 'Tempo I.'. The system contains five measures. The first measure has a 'Ped.' marking. The second measure has a 'Ped.' marking. The third measure has a 'Ped.' marking. The fourth measure has a 'Ped.' marking. The fifth measure has a 'Ped.' marking. The notation includes various musical symbols such as notes, rests, and accidentals.

The second system of musical notation consists of a grand staff with a treble and bass clef. The key signature is one sharp (F#). The system contains five measures. The first measure has a 'Ped.' marking. The second measure has a 'Ped.' marking. The third measure has a 'Ped.' marking. The fourth measure has a 'Ped.' marking. The fifth measure has a 'Ped.' marking. The notation includes various musical symbols such as notes, rests, and accidentals.

The third system of musical notation consists of a grand staff with a treble and bass clef. The key signature is one sharp (F#). The system contains five measures. The first measure has a 'Ped.' marking. The second measure has a 'Ped.' marking. The third measure has a 'Ped.' marking. The fourth measure has a 'Ped.' marking. The fifth measure has a 'Ped.' marking. The notation includes various musical symbols such as notes, rests, and accidentals.

The fourth system of musical notation consists of a grand staff with a treble and bass clef. The key signature is one sharp (F#). The system contains five measures. The first measure has a 'Ped.' marking. The second measure has a 'Ped.' marking. The third measure has a 'Ped.' marking. The fourth measure has a 'Ped.' marking. The fifth measure has a 'Ped.' marking. The notation includes various musical symbols such as notes, rests, and accidentals.

The fifth system of musical notation consists of a grand staff with a treble and bass clef. The key signature is one sharp (F#). The system contains five measures. The first measure has a 'Ped.' marking. The second measure has a 'Ped.' marking. The third measure has a 'p p' marking. The fourth measure has an '8va...' marking. The fifth measure has a 'p p p' marking. The notation includes various musical symbols such as notes, rests, and accidentals.

THE SAVED SOUL.

Words and Music by ARTHUR BRISTOW.

Andante.

Piano introduction in 4/4 time, key of B-flat major. The melody is in the right hand, starting with a half note B-flat, followed by quarter notes D-flat, E-flat, and F. The left hand provides a harmonic accompaniment with chords and single notes.

First system of the vocal melody and piano accompaniment. The vocal line begins with the lyrics: "My heart is oft - en filled with sad - ness When think - ing what my life has I pray for God's com - plete for - give - ness For all the wrongs that I have". The piano accompaniment continues with chords and single notes.

Second system of the vocal melody and piano accompaniment. The vocal line continues with the lyrics: "been, done. And oft I trust I wound-ed oth - ers' feel - ings By full sal - va - tion Through". The piano accompaniment continues with chords and single notes. A "Ped." (pedal) marking is present at the beginning of the piano part.

say - - ing what I did not mean. But when I think of acts of
His di - vine and ris - en Son. I ask to have His Ho - ly

kind - ness, I hope I have not lived in vain, And
spir - it His love that nev - er more de - - parts, And

Now I'll try to hide my sor - row Be - neath my wish to ban - ish
He will fill my soul with Heav - en That I may bright - en oth - er

pain. Be.....neath my wish to ban....ish pain.
hearts That I may bright - en oth....er hearts.

OLD FOLKS AT HOME MARCH.

FOR PIANO OR ORGAN.

Composed by M. W. BUTLER.

The first system of musical notation is in 4/8 time. The treble clef staff begins with a 3-measure rest, followed by a quarter note G4, a quarter note A4, and a quarter note B4. The bass clef staff begins with a piano (p) dynamic marking, followed by a continuous eighth-note accompaniment pattern: G3-A3-B3-A3-G3-A3-B3-A3.

The second system continues the melody in the treble clef staff with a 3-measure rest, a quarter note G4, a quarter note A4, and a quarter note B4. The bass clef staff continues the eighth-note accompaniment. The system concludes with a repeat sign and a first ending marked 'Repeat 8va'.

The third system continues the melody in the treble clef staff with a 5-measure rest, followed by a quarter note G4, a quarter note A4, and a quarter note B4. The bass clef staff continues the eighth-note accompaniment.

The fourth system is marked 'Cross Hands.' and features a change in the bass clef staff. The treble clef staff continues the melody with a 4-measure rest, followed by a quarter note G4, a quarter note A4, and a quarter note B4. The bass clef staff begins with a 5-measure rest, followed by a quarter note G3, a quarter note A3, and a quarter note B3. The system concludes with a repeat sign and a first ending marked '1'.

The fifth system continues the melody in the treble clef staff with a 3-measure rest, followed by a quarter note G4, a quarter note A4, and a quarter note B4. The bass clef staff continues the eighth-note accompaniment. The system concludes with a repeat sign and a first ending marked '1'.

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Sva

MEADOW SPRITES.

Composed by E. GLOVER.

INTRODUCTION.

8va.....loco

8va.....

The first system of musical notation for the introduction. It consists of a grand staff with a treble and bass clef. The key signature has two flats (B-flat and E-flat), and the time signature is 2/4. The right hand (treble clef) begins with a series of chords and then moves to a sequence of eighth notes with fingerings 4, 3, 2, 1, 4, 3, 2, 1, 2, 1, 2, 3, 4, 1, 2, 3. The left hand (bass clef) plays a steady accompaniment of chords. Pedal points are indicated by 'Ped.' and asterisks. The system ends with a double bar line and a repeat sign.

The second system of musical notation. It continues the piece with similar notation. The right hand has a sequence of eighth notes with fingerings 4, 3, 2, 1, 3, 2, 5, 3, 1, 4, 2, 1, 2. The left hand continues with chords and pedal points. The system ends with a double bar line and a repeat sign.

The third system of musical notation. It continues the piece with similar notation. The right hand has a sequence of eighth notes with fingerings 4, 3, 2, 1, 3, 2, 5. The left hand continues with chords and pedal points. The system ends with a double bar line and a repeat sign.

The fourth system of musical notation. It continues the piece with similar notation. The right hand has a sequence of eighth notes with fingerings 3, 1, 4, 2, 1, 2. The left hand continues with chords and pedal points. The system ends with a double bar line and a repeat sign.

The fifth system of musical notation. It continues the piece with similar notation. The right hand has a sequence of eighth notes with fingerings 3, 1, 4, 2, 1, 2. The left hand continues with chords and pedal points. The system ends with a double bar line and a repeat sign.

8va.....

The first system of musical notation consists of a grand staff with a treble and bass clef. The key signature has two flats (B-flat and E-flat). The music is written in a style typical of early 20th-century piano music. The right hand plays a series of chords and single notes, while the left hand provides a harmonic accompaniment. There are two asterisks (*) above the staff, one in the second measure and one in the fourth measure, indicating specific points of interest or performance techniques. The word "Ped." (Pedal) is written below the staff in the second and fourth measures, suggesting where to use the sustain pedal.

8va.....

The second system of musical notation continues the piece. It features similar chordal textures in both hands. The right hand has a more active melodic line in the later measures. The word "FINE." is written in the final measure of the system, indicating the end of the piece. There are three asterisks (*) above the staff, located in the second, fourth, and sixth measures. The word "Ped." appears in the first, third, and fifth measures.

8va.....

The third system of musical notation introduces a more complex melodic line in the right hand, featuring a sequence of eighth and sixteenth notes. The left hand continues with a steady accompaniment. There are two asterisks (*) above the staff in the second and fourth measures. The word "Ped." is written below the staff in the first, third, and fifth measures. Fingering numbers (1-4) are visible above the notes in the first measure of the right hand.

8va.....

The fourth system of musical notation shows a continuation of the melodic and harmonic themes. The right hand has a more active role with moving lines. There are two asterisks (*) above the staff in the second and fourth measures. The word "Ped." is written below the staff in the first, third, and fifth measures. Fingering numbers (1-4) are visible above the notes in the fourth measure of the right hand.

8va.....

The fifth system of musical notation concludes the piece. It features a final melodic flourish in the right hand. There are two asterisks (*) above the staff in the second and fourth measures. The word "Ped." is written below the staff in the first, third, and fifth measures. Fingering numbers (1-4) are visible above the notes in the first measure of the right hand.

The musical score for 'The Rose Tree' is presented in two systems. The first system consists of two measures. The second system consists of four measures. The notation includes treble and bass staves, key signatures, time signatures, and various musical symbols such as notes, rests, and ornaments. The piece is in 3/4 time and features a key signature of one flat (B-flat). The first system shows the beginning of the melody in the treble and a supporting bass line. The second system continues the melody and bass line, with the second measure featuring a repeat sign and a key signature change to one sharp (F#). The third measure of the second system features a key signature change to one flat (B-flat) and a repeat sign. The fourth measure of the second system features a key signature change to one sharp (F#) and a repeat sign. The piece concludes with a final cadence in the fourth measure of the second system.

[illegible]

The musical score for "The Rose Tree" is presented in two systems. The first system consists of six measures. The first measure has a treble staff with a key signature of two flats and a common time signature, and a bass staff with a treble clef. The second measure has a treble staff with a whole note chord and a bass staff with a half note. The third measure has a treble staff with a whole note chord and a bass staff with a half note. The fourth measure has a treble staff with a whole note chord and a bass staff with a half note. The fifth measure has a treble staff with a whole note chord and a bass staff with a half note. The sixth measure has a treble staff with a whole note chord and a bass staff with a half note. The second system also consists of six measures. The first measure has a treble staff with a whole note chord and a bass staff with a half note. The second measure has a treble staff with a whole note chord and a bass staff with a half note. The third measure has a treble staff with a whole note chord and a bass staff with a half note. The fourth measure has a treble staff with a whole note chord and a bass staff with a half note. The fifth measure has a treble staff with a whole note chord and a bass staff with a half note. The sixth measure has a treble staff with a whole note chord and a bass staff with a half note. The score includes various musical notations such as notes, rests, and chords, and is marked with "Ped." and asterisks.

The image shows a musical score for 'The Swan' by Camille Saint-Saëns. The score is written for piano and celeste. The piano part is in the bass clef, and the celeste part is in the treble clef. The score is in 3/4 time, key of D major, and consists of 12 measures. The piano part includes various musical notations such as notes, rests, and dynamic markings like 'Ped.' and 'Ped.*'. The celeste part includes various musical notations such as notes, rests, and dynamic markings like 'Ped.' and 'Ped.*'. The score is a transcription of the original score, and it is a public domain work.

The first system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both staves are in a key signature of three flats (B-flat, E-flat, A-flat). The music features a continuous pattern of eighth-note chords in the upper staff. The lower staff contains sparse accompaniment with occasional eighth notes and rests. Pedal markings ('Ped.') are placed above the first, third, and fifth measures. Asterisks (*) are placed above the second and fourth measures.

The second system of musical notation continues the piece. It follows the same structural pattern as the first system, with eighth-note chords in the upper staff and sparse accompaniment in the lower staff. Pedal markings ('Ped.') are placed above the first, third, and fifth measures. Asterisks (*) are placed above the second and fourth measures.

The third system of musical notation continues the piece. It follows the same structural pattern as the first system, with eighth-note chords in the upper staff and sparse accompaniment in the lower staff. Pedal markings ('Ped.') are placed above the first, third, and fifth measures. Asterisks (*) are placed above the second and fourth measures.

The fourth system of musical notation continues the piece. It follows the same structural pattern as the first system, with eighth-note chords in the upper staff and sparse accompaniment in the lower staff. Pedal markings ('Ped.') are placed above the first, third, and fifth measures. Asterisks (*) are placed above the second and fourth measures.

The fifth system of musical notation continues the piece. It follows the same structural pattern as the first system, with eighth-note chords in the upper staff and sparse accompaniment in the lower staff. Pedal markings ('Ped.') are placed above the first, third, and fifth measures. Asterisks (*) are placed above the second and fourth measures.

The sixth system of musical notation is the final system on the page. It follows the same structural pattern as the first system, with eighth-note chords in the upper staff and sparse accompaniment in the lower staff. Pedal markings ('Ped.') are placed above the first, third, and fifth measures. Asterisks (*) are placed above the second and fourth measures. The system concludes with a double bar line and a final chord in the upper staff.

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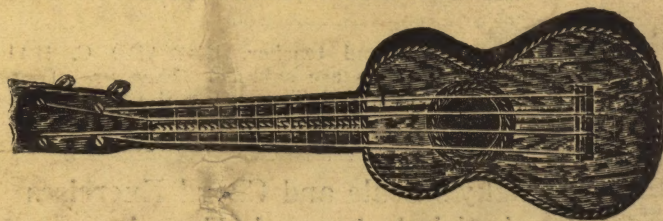
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